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from the vocabulary data (cf. *ser*). It would be well to make a note, as, for ex., "it is well worth bearing in mind." P. 11, l. 18. This much-needed explanation of the invariable *lo* in juxtaposition with a variable adjective might be improved in clearness. P. 40, ll. 32-33. The wording of the note would imply that the *lucero del alba* was the victim of the *cesantias* of which D. Serafín complains, whereas, in reality, the *lucero* is referred to as the dispenser of them. P. 67, l. 16. The editor's language in regard to the *Clarín* seems a little too severe. However frothy its politics might have been, Matica (p. 72, ll. 2-13) calls it a "journal of good business methods and high literary standing." P. 72, l. 7. "Quite as well" rather "the best that can be." In regard to the Vocabulary, the following omissions have been noted: *trashumante* (p. 6, l. 23), *vínculo* (p. 11, l. 32), *hiriendo* (p. 13, l. 6), *centella* (p. 21, l. 25), *tapicería* (p. 48, l. 16), *sobrado* (p. 56, l. 25), *aduana* (p. 62, l. 19), *armario* (p. 73, l. 27). "Just as" for *así como* (p. 60, l. 16) does not appear anywhere. Under *cargo*, the expression *hacerse cargo de* (p. 5, l. 4; p. 56, l. 23), "to become aware of, to realize," is not recorded. Under *cuarto*, the value of "about 6 cents" should read "about 6 mills." Under *quitar*, we find *quita*, interj., "God forbid!", for 148, l. 3; rather "nonsense! go away!" The meaning of *higa* should be made to read: "fig (contemptuously—the fruit is *higo*)," etc.

As will be readily seen, these are errors of commission and omission that naturally find their way into a first edition. It is to be hoped that the editor and publishers—who, by the way, are to be congratulated on the typographical beauty and compactness of the book—will see to it that in the second edition these slight improvements are made so as to render the work as nearly perfect as possible.

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## CORRESPONDENCE.

HONOR TO WHOM HONOR IS DUE.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In the September number of *Harpers' Monthly Magazine* appears a criticism of Shakes-

peare's *Antony and Cleopatra* by Mr. James Douglas. This unfortunately does not keep up to the level of the earlier reviews of the series, by Swinburne. One-fourth of the article is devoted to the word-music of "the purple patch" description of Cleopatra's meeting Antony on the river Cydnus. Mr. Douglas talks for three columns of the wonderful combinations of "liquids" and "open vowels" and so on; but he does not mention the fact that the passage is taken from North's *Plutarch* with very little change. If he had considered the entire description, he would have found it almost word for word in *Plutarch*. I quote the selection given by Mr. Douglas, and then the passage from North's *Plutarch*, underlining the words taken directly from North:

"The barge she sat in, like a burnished throne,  
Burn'd on the water: the poop was beaten gold;  
Purple the sails, and so perfumed that  
The winds were love-sick with them; the oars were silver,  
Which to the tune of flutes kept stroke, and made  
The water which they beat to follow faster  
As amorous of their strokes."

(Act II, Sc. ii, ll. 196-202.)

"She disdained to set forward otherwise, but to take her barge in the river of Cydnus, the poepe whereof was of gold, the sailes of purple, and the owers of silver, which kept stroke in rowing after the sound of the musicke of flutes, howboyes, cytherns, vyolls, and such other instruments as they played vpon in the barge . . . others tending the tackle and ropes of the barge, out of the which there came a wonderfull passing sweete sauor of perfumes that perfumed the wharfes side."—North's *Plutarch*, 1595, from Furness's *Antony and Cleopatra*, p. 390.

Shakespeare changed the word-music of prose into the word-music of poetry, but he did not originate the music nor create the picture.

Mr. Douglas's other criticisms add little to the appreciation of Shakespeare's power. He shows how Shakespeare's delineation of Cleopatra's character differs from that of Plutarch; but this we all could have read in Prof. Ferrero's *Greatness and Decline of Rome*.

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